

ISSUE 30

The Monthly Magazine of Cult Television

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NEXT GENERATION

DOCTOR WHO

*Lost Cybermen
now on video*

NEXT GENERATION

Newcomer to the
Enterprise Michelle
Forbes as Ensign
Ro interviewed

BLAKE'S 7

Stephen Greif as
villain Travis

Back to the
Seventies with

ACE OF WANDS

And back to the
Fifties with

THE QUATERMASS EXPERIMENT



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Front Cover: Colin Howard's artwork celebrating the video release of the Doctor Who story *The Tomb of the Cybermen*



Photo: Ian Scott

Photo: Ian Scott

Editorial

Yes it's time for another issue, while the **Seventies Special** is still hot off the press. We had great fun putting it together — even if a couple of those nasty gremlins crept in — and work is already starting on the next one which will be out in July. This one will have Time travel as its theme.

Meanwhile, planning on the regular issues continues apace. We are always glad to receive your submissions for features, but please bear in mind that there has to be available visual material to accompany the article. Our library is good, but does not cover everything.

Next issue will include a look at the BBC-banned episode of *The Next Generation*, *The High Ground*, and is published on 28th May.

Jan Vincent-Rudzki

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Compiled by Dominic May and
Stuart Clark

Next 5th Season

Recently broadcast in the States, the *Star Trek: The Next Generation* episode *Cause and Effect* features a starship captain caught in a Time loop. The captain is depicted wearing a Starfleet uniform as seen in the *Star Trek* movie series.

Dueling Q's, which was written as a mid-season story but then apparently slipped to a later season entry, seems to have been dropped. Rumours had persisted that the production team were having problems with this one. The title has now disappeared from the schedules.

The First Duty (satellite uplink transmission date: 28th March) involves Wesley Crusher in a cover-up of a devastating accident at Starfleet Academy.

Cost of Living (18th April) features the return of Lwaxana Troi and her involvement with Worf's son. In *The Perfect Mate* (25th April) Picard falls in love with a beautiful woman who is to be given as a peace offering to end a centuries-long war. The *Imaginary Friend* (2nd May) of a little girl on the Enterprise becomes frighteningly real!

The final episodes of season five are: *I, Borg* (23rd May), *The Next Phase* (30th May), *Inner Light* (6th June) and the last episode, *Time's Arrow* (20th June), probably dealing with crew members lost in Time.

Autumn Prisoner?

Channel 4 is almost certain to screen *The Prisoner* during the Autumn with an October start the most likely to tie in with the programme's 25th anniversary. Six of One, the *Prisoner* Appreciation Society, has impressed upon Channel 4 the desirability of showing complete versions of all 17 episodes of the ITC Entertainment series (the 1982/3 rerun contained cuts in episodes such as *Living In Harmony* and *A, B and C*). The



Star Trek: The Next Generation In *The First Duty* Picard meets an old friend (not a Martian)

Prisoner spoof that was shown on *The Tube* may also receive an airing, but not the rough-cut, extended version of *The Chimes of Big Ben* (released on video in the US). Channel 4 has not ruled out showing the planned Honor Blackman season from *The Avengers* nor further *Danger Man* episodes, but is awaiting vacant slots in the schedule.

Writing Star Trek

Two recent letters, one to *Starburst*, the other to *TV Zone*, seem to suggest that Paramount are no longer exercising their open script policy for *Star Trek: The Next Generation*. This is untrue. Paramount are still willing to accept speculative scripts from non-agented writers, however you must follow a careful set of guidelines. First and foremost never send a story idea or script to Paramount without warning them that it is coming. If you do this the script/outline will be returned unread. Instead write to Eric Stillwell, the Star Trek Script Coordinator at Paramount Pictures, 5555 Melrose Avenue, Hollywood, California and ask for a set of submission guidelines.

These will eventually arrive and you will find a thing called a release form. If you want Paramount to read your script (and they will only accept finished scripts not story outlines) you must sign and return this form with your submission. Before doing all this, however, be warned the submission process takes many many months and almost 99% of sub-

missions are rejected. Also with *Star Trek: The Next Generation* scheduled to conclude its television voyages in a little over a year it is uncertain how much longer they will continue to accept scripts.

As for *Star Trek: Deep Space Nine* that too is expected to have an open script policy, but only after the first year or two. Think about it, how can you write a script if you have not seen the show and got to know the characters?

Trek Products

Several new products are due out soon for *Star Trek* fans to enjoy. First is the long awaited release of DC Comics' *Debt of Honour* graphic novel. Originally scheduled to be out last year, it is set for publication this October.

Next out from DC will be *Star Trek*'s 64 page third annual by Howard Weinstein, Norm Dryer and Arne Starr. The story is said to feature Sarek and the comic itself will feature a front cover by Frank Kelly Freas. DC seem to suggest this is his first *Star Trek* painting but Freas was responsible for at least one full colour painting of the Enterprise in the mid-late Seventies!

Finally from DC, in September they will be collecting the generation spanning *Modula Imperative* into a graphic novel type format.

GNP Crescendo Records will also be releasing two new *Star Trek* soundtracks shortly. The first features *The Naked Time* and *Shore Leave*. Second is a *Star Trek: The Next Genera-*

tion collection which is tentatively set to consist of music from *Yesterday's Enterprise*, *Hollow Pursuits* and *Unification*. Backing up these two soundtracks will be an album of sound effects from *Star Trek: The Next Generation*.

Also out but only in America is the new release of *Star Trek IV: The Voyage Home* on home video. The film is exactly as before but is presented in its wide screen format. The difference is that Leonard Nimoy has filmed a special introduction which features behind the scenes footage to go with the video. This introduction runs for about twenty five minutes but as yet CIC in England have not mentioned any plans to release it.

Quantum Leap

Despite originally planning to run *Quantum Leap*'s second season before giving the show a rest over the summer, the BBC has begun to show the series' third season already. The show should now be four episodes into its new season as you read this. The BBC expect it to run for at least another eleven weeks, possibly longer to complete the season.

Episode checklist: *The Leap Home*, *The Leap Home II*, *Leap of Faith*, *One Strobe over the Line*, *The Boogman*, *Miss Deep South*, *Black and White on Fire* (banned in Australia), *The Great Spontini*, *Rebel Without a Clue*, *A Little Miracle*, *The Runaway*, *8 1/2 Months* (pregnant Sam), *Future Boy*, *Private Dancer*, *Piano Man*, *Southern Comforts*, *Glitter Rock*, *A Hunting we will Go*, *Last Dance Before Execution*, *Heart of a Champion*, *Nuclear Family*, *Shock Theatre* (Sam and Al change bodies).

Video Scene

ITC released *Space 1994* 3/4 plus *Supercar* 3 on 15th April. Volumes 1 and 2 of *The Champions* are unleashed on 27th April. The same day sees *The Saint* 3, May 11; *The Protectors* 1 (4 eps), *Sapphire and Steel* 2 (8 eps double-pack), *Danger Man* 3, *Randall and Hopkirk* 3; June 8: *Department S* 1/2, *The Persuaders* 3/4 and *Fireball XL5* 3/4. July, August and September will include *The Baron*.

Revised provisional 1992 BBC Video schedule: May — *Doctor Who: Tomb of the Cybermen*

(£12.99), *The Claws of Axos*, *The Twin Dilemma* (exclusive Woolworths release) and *Merlin of the Crystal Cave*; June — *Blake's 7* 19/20, *Five Children & It*; July — *Doctor Who: The Tom Baker Special* (1 tape plus script, £19.99), *Daleks Early Years*, *Cybermen* (both £12.99); August — *Blake's 7* 21/22, *The Magic Roundabout* 4; September — *Doctor Who: The Tom Baker Years* (double-pack £19.99), *Earthshock* and £16.99 double packs of *Black-Adder* 1-IV, *The Young Ones* and *Ripping Yarns*; October — *Blake's 7* 23/24, *Noddy* (2 tapes), *Red Dwarf* IV (2 tapes) and *The Tellygoons*; November — *Doctor Who: Mawdryn Undead*, *The Aztecs* and *Dragged From the Archives* (see later). The £12.99 price tag is being applied to releases where additional production work has occurred and in the case of *Tomb of the Cybermen* a silver embossed cover plus the application to the tape of a non-copying process. The *Tom Baker Special* is the incomplete and untransmitted story *Shada* with Tom Baker's linking narration plus a reduced size version of the rehearsal script to enable the missing segments to be clearly understood. David Brierley was successfully re-contracted for K-9's voice. The *Tom Baker Years* with Tom's instant reaction to clips from each of his stories, has been consolidated into one double pack. *Dragged From the Archives* is a light entertainment special being compiled by ex-*Doctor Who* producer John Nathan-Turner.

Off the schedule for the time being are *Doctor Who: Image of the Fendahl* (the PAL master is understood to be damaged) and *Vengeance on Varos* plus *The Day of the Triffids*. *The Invasion* special should see release in 1993. Two hours of out-takes from *The Hitch Hikers Guide to the Galaxy* have been discovered and are being evaluated by BBC Video for potential release. Volume 2 of the newly available *Hitch Hiker* contains ten minutes of previously unseen footage and the whole has been released in stereo. (Radio 4 are currently rerunning the 2nd series on Mondays at 11.00pm).

Who on View

The annual Longleat *Doctor Who* Exhibition is now open. There are similar exhibitions at

the Paisley Arts Centre, New Street, Renfrewshire in Scotland. Another opens at the Needles Pleasure Park, Alum Bay on the Isle of Wight in early May with a Bristol site expected to commence operations in the Summer. A one-day event is being held on 31st May at the Paisley locale along the lines of the recent MOMI weekends. Six speakers are being contracted including one Doctor and one companion and tickets can be obtained from the box office on (041) 887 1010.

New Season 1

Currently on BBC1 is Phillip Schofield's trip through the archives, *Television's Greatest Hits*. Also, spy thriller *Patrik Picard*, featuring the search for the enzyme capable of eliminating hunger from the world, and animations *Attack of the Killer Tomatoes*, *Just So Stories* and *Pirates of Dark Water* (See *TV Zone* #25).

Steven Spielberg's Amazing Stories, the anthology series first aired in the US in 1985, began its première UK screening on BBC1 on 19th April. Children's drama *Torch* (starring Judi Dench and Michael Williams), previously shown on Sky One, makes its way to BBC1 on 24th April. Five teenagers set off on an extraordinary quest after encountering The Guardian of a treasure... A novel Saturday morning magazine show starts on 25th April, introduced by Mercator, an alien Prince banished to BBC1's *Parallel 9*.

New Season 2

June sees the return of **10 X 10**, BBC Bristol's show-case for new directors on BBC2, which will include the awakening from a coma into a world peopled by angels and devils in *Breaking the Angel's Back* and *Blind Alley*, a surrealistic thriller about a man facing death-by-video! Also on 2 in June is an edition of documentary series, *Birthrights* titled *Black Sci-Fi*, in which writers, film-makers and comic publishers are interviewed about the new black culture arising within the SF genre. One whole June BBC2 evening is being given over to *TV Hell*, a tongue-in-cheek look at some of television's worst moments, which aims to highlight programmes, which 'seemed like a good

idea at the time'. **Encounters**, to be screened on BBC2 in August, is a series of eight new plays from BBC Glasgow about fictitious meetings between famous characters from history or literature. Included are *Beautiful Lies* by Paul Penders, in which HG Wells (Richard Todd) encounters George Orwell (Jon Finch), and *The Other Side* by David Ashton, featuring Sir Arthur Conan Doyle (Frank Finlay) visiting a medium and confronting the ghost of Sherlock Holmes (Richard E Grant).

New Season 3

The two-part *My Friend Walker* (ITV from 24th April 4.10 pm) features the befriending of 10 year old Bess by the ghost of her ancestor, Sir Walter Raleigh (Ronald Pickup), who manages to save her family from financial ruin. The children's comedy SF series *Kappato II* continues until 21st May. A repeat of *Time Riders* gets underway on 16th June.

Ghost Hunter (ITV 3rd May 10.35 pm), a Granada dramatised documentary in the Celebration series, visits a number of sites that have provided inspiration for some of the great ghost/vampire stories.

Angels (See *TV Zone* #28), from the *Cloning of Joanna May* team, will be broadcast on ITV on 2nd June (8.30 pm).

Films being screened include *Star Trek IV*, *Cocon*, *Short*

Acclaimed supernatural romance *Truly, Madly, Deeply* attained good ratings



Circuit 2, Return to Oz, *Diamonds are Forever* and *Oztopussy*.

New Season 4

A Horror movie season, *Chilling Out*, begins on Channel 4 on 24th April with *Parents* (director Bob Balaban). Other titles include *The Doctor and the Devils* with Timothy Dalton, Jonathan Pryce and Patrick Stewart, *Dream Demon* (Harley Cokliss), *Scanners* (David Cronenberg) starring Patrick McGoohan and *The Lair of the White Worm* (Ken Russell). *Video Fantasies*, a new C4 series of half-hour dramas from 10th May includes *Rachel's Dream* by Shaun Gregory, a futuristic romance which is conducted through a stack of video screens.

During June Vic Reeves and Bob Mortimer star in *Weekenders*, one of a bunch of five sitcom pilots, which concerns a lot of sausage and an invading species from Outer Space!

NFT

Popular TV of the '50s and '60s is a season of programming at London's National Film Theatre during June. *Fireball XL5*, *Crackerjack* and *Sir Lancelot* (to be shown in colour for the first time) are among a selection of children's tv on June 2nd. The next day sees the screening of the whole of *Quatermass II*

alongside some recently discovered film extracts from *A For Andromeda* featuring Julie Christie. *The Terribly Happy Embalmer from Adam Adamant Lives!* and *The Man in the Elegant Room* from *Department S* can be seen on June 16th. Personal booking begins towards the end of May for non-BFI members (Box Office 071 928 3232). August will see a similar season entitled *Tele70*, but the only confirmed item is *Ace of Wands*.

Anderson Gigs

Gerry Anderson began a gruelling UK lecture tour of provincial theatres featuring an audio-visual presentation on the history of Supermarionation on 18th April. Dates and towns (check local listings for venues) are: April 18 St Albans, 19 Torquay, 21 Farnham, 22 Llandudno, 23 Borehamwood, 24 Poole, 25 Tunbridge Wells, 26 Weston-Super-Mare, 28 Skegness, May 1 Aldershot, 2 Maidstone, 3 Lewisham, 5 Plymouth, 8 Port Talbot, 9 Lincoln, 11 Mansfield, 12 Bradford, 15 York, 16 Thame, 20 Worthing, 23 Leicester, 26 Birmingham, 29 Brentwood and 30 Bedworth. Meanwhile, *Thunderbirds* has been relaunched in Japan on TV Tokyo with a new opening sequence and revised narration. A merchandising relaunch of the series takes place in France in the Autumn and the US in 1993.

Things to Come

An intriguing one-hour pilot, *Charing Cross*, was shot during March at Allington and Penshurst Castles in Kent as a co-production between Reeves Entertainment, Thames Television International and US major, ABC. Described as 'Bonanza in a medieval setting with a taste of Robin Hood and King Arthur', the pilot has been written by Gil Grant, produced by Aida Young and directed by William Dear. Nigel Terry heads a cast, which also includes Cherie Lunghi, James Faulkner, Jonathan Firth, Ben Porter and Ione Skye. It is hoped that a series suitable for both the US and UK markets will result. ABC has also produced a tv Movie, *To Save a Child*, which concerns the stealing of a woman's newborn baby by her husband and his family of witches! Caroleo Television is

behind *Breaking the Silence*, starring Gregory Harrison and Stephanie Zimbalist Jr, about a brilliant attorney and the 17-year-old boy he is defending and their confrontation of demons from disturbingly similar abusive pasts. Virtual reality game show, *Cyberzone*, in which players participate as computer-animated figures, has been in production by Norwich based Broadsword for potential BBC-2 transmission in the Autumn in a *Def II* slot. Another Broadsword development is *Timebusters*, a 13-part children's adventure game set on a Time-travelling double-decker bus, which may be ready for late 1992.

Dan Simon, a producer with Parisian company Eurocine, is developing a new 13-part series of *Tales of Mystery and Imagination*, to be based on Edgar Allan Poe short stories. Hilda Ogden as a ghost? In a forthcoming BBC Scotland sitcom, *I, Lovett*, actress Jean Alexander will play Elsie Metters, a 99 year old ghost.

Ronnie Rocket is a forthcoming SF project from Ciby 2000 and Propaganda Films, which David Lynch will direct. It was originally conceived for the cinema, but, because of Disney's comparative failure with **The Rocketeer**, may now be made for tv.

Rating

Red Dwarf V increased its ratings hitting 6.04m viewers and a 25% audience share for episode 5 after previously averaging 5.5m. **The Addams Family** started off with 4m but dropped down to 2.7m within two weeks. **Truly, Madly, Deeply** did well with 5.67m (share 36%). **The Next Generation** continues to impress and hit a high of 5.8m with *Captain's Holiday* (the animated *Trek* on Sky One tallies around 0.1m). After an Olympic failure against *Coronation Street*, **Doctor Who** recovered with *The Mind Robber* 5 scoring 3.46m, probably bucked by the *Trek* documentary which followed with 4.13m. *The Sea Devils* (1, 2 & 3) obtained 3.12, 3.55 (highest to date) and 2.96m, lessening the gap between **Who** and **Thunderbirds** and indicating that the season might have fared better overall if a Pertwee or Tom Baker story had opened it. *Overture from The Persuaders* drew

3.38m on 7th March. **Growing Rich** began with 9.2m and then settled at a consistent 8.5m despite, or because, of its horrendous acting!

Shorts

Paul Maxwell, the voice of *Fireball XL5*'s Steve Zodiac, died in March, while prolific SF author Isaac Asimov passed away in early April. The BBC is to put out to tender a huge contract to digitally remaster up to 80,000 hours of archive programming currently held on two-inch master tape at Windmill Road in West London onto Panasonic D3 tape. Around 50,000 individual tapes covering studio and OB programmes from the 1960s through to the early 1980s will be transferred over several years. The remastering should dramatically increase shelf-life, prevent further deterioration and save space. BBC Enterprises has re-organised into BBC International and BBC UK Television respectively, while Magazines and Consumer Products remain unaffected. UK tv is actively looking at finding new ways of marketing archive programming, and a satellite channel, BBC Gold, is under discussion. A joint venture between Enterprises and BBC Children's programmes, Children's International, is being launched to enable a £59m five year production slate of the quality and world-wide appeal of programmes like *The Chronicles of Narnia* (Enterprises' ninth best-selling programme in 1990/1) to be undertaken. Enterprises held Showcase 92 in Brighton during March and report pleasing overseas sales for *Red Dwarf*.

US cable channel USA Network has now acquired The Sci-Fi Channel and plans to launch it as a 24 hour cable service in the Autumn. BAFTA Awards were awarded in March to *Truly, Madly, Deeply* for best screenplay (Anthony Minghella) and Jim Henson's *Gremlins* for best fiction children's programme (Duncan Kenworthy). Thames TV will decide by the end of April whether to launch its own UK general entertainment satellite channel in September. The channel would be pitched directly against BSkyB's Sky One channel with family-oriented programming during the day and archive program-

ming during peak viewing time. Meanwhile, BSkyB is now enjoying operating profit largely thanks to increased dish sales during the recent cricket World Cup.

Over two million dishes have been installed in the UK (10% of all television homes), with a rise to seven million projected by 1996. Included in the sales are 180,000 Marco Polo 'squarish' dishes, which will need replacing with Astra dishes by the end of 1992.

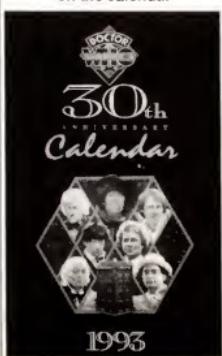
Who Bits

Agreement has finally been reached for the superior **Doctor Who** Dalek stories *Evil...* and *Power of the Daleks* to be novelized for publication by Virgin Books. Terry Nation has given permission for John Peel to write the books. Peel was also responsible for the last two Dalek novelizations. A major problem in the process this time around is the fact that no-one seems to be able to locate scripts for these two stories — a necessity, since neither story exists in the BBC archives.

Still with Daleks and archives... The classic Pertwee story *Death to the Daleks* now exists entirely in its original British PAL format, following the recent return of a PAL version of the story's first episode.

Doctor Who 30th Anniversary Calendar

From Vision Publications, in full colour, a selection of original paintings inspired by the monsters of **Doctor Who**. Also features important **Doctor Who** dates for your diary listed on the calendar





TV Zone Letters
PO Box 371
LONDON SW14 8JL
Fax: (081) 876 9455

Conundrum?

Monique Broadley

Cleethorpes, South Humberside
Is that Steve Guttenberg sat next to Patrick Stewart in the picture from the ST: TNG episode *Conundrum* [in TV Zone #28 News]? Where's Commander Riker? Or would that be giving too much of the plot away?

Editor: It isn't Steve Guttenberg, and Riker is aboard the Enterprise... but that's all we're giving away!

Anorak Pride

Dave Trevor (aka Dwayne Dibley)

Davenham, Cheshire

It has been widely noted that a sense of humour depends first and foremost on an ability to laugh at oneself, so why the po-faced pomposity of your correspondent Steve Wooffall (#28) and tv reviewer (*Resistance is Useless*) regarding that much revered icon of SF fandom, the anorak? I thought the talking anorak on *Resistance is Useless* was a classic. The anorak is not an in-joke among fans, it's a widely recognised symbol of being a misfit, and you see more anoraks worn at Sci-Fi conventions and comic marts than anywhere else in the known universe! How do I know? Firstly because I wore my anorak with pride until the age of 20, and went to comic marts and SF fan events along with all the other anoraks. When I finally hung my anorak up for good I suffered a rare form of withdrawal symptom called 'Anorakitis Nervosa' that left me feeling permanently cold — it's true that you can't be cool in an anorak.

Secondly, I have spent the last four years attending Sci-Fi related events as a dealer, and myself and other dealers all know how common a sight the anorak is at such events. It is



Are the recent video releases of *Randall and Hopkirk (Deceased)* lacking something? Photo © ITC Video

usually decked with Starfleet symbols and SF/TV related patches and badges, and it usually contains a being that can quote the obscurest minutiae of its favourite show at the drop of a plastic drawing toggle. That's why a talking anorak was used on *Resistance is Useless*, and that's why Cat's alter-ego in *Red Dwarf V Back to Reality* wore an anorak. The anorak is symbolic of awkwardness in all its forms: Oscar Wilde once said, "All progress depends on the unreasonable man" — I think the first vessel to the stars will contain people in anoraks, so wear yours with pride folks!

Editor: I'm sure that a large section of the viewing public have never encountered an 'anorak', nor know what one signifies... Still, perhaps they wouldn't be watching Resistance is Useless

Quatermass Delight

Martyn Jeffery

Basingstoke, Hants

As a Quatermass fan I would just like to thank you for including the *Quatermass Experiment* in your Fantasy Flashback. It was great to see *Quatermass* featured after the Bernard Wilkie and Jack Kine interview in issues 25 and 26, and the Fantasy Flashback of the last Quatermass story in issues 14 and 15. Hopefully TV Zone will do *Quatermass II* and *Quatermass and the Pit* in a Fantasy Flashback to complete the whole series.

Keep up the brilliant work that makes the magazine a pure

delight.

Editor: We certainly intend to cover the other Quatermass stories at some point in the future.

Space Ssssh!

Martin Jackson

Woking, Surrey

I am writing about the point raised in issue 28 concerning sounds in Space. Viewers will observe a Space scene from an imaginary point suspended in Space an appropriate distance from the action, but where are they hearing it from? Someone inside a Spaceship will certainly hear explosions on board or missile being fired. The viewer, being 'outside' the action, need not be bound by the same laws that govern fictional characters. Obviously it would not be right for them to hear sounds through Space, but the viewer should be able to see and hear everything relevant to the action. To object to the viewer hearing sounds in Space because it is not scientifically possible is like objecting to background music on the grounds that it is unscientific for music to appear out of thin air. Can you imagine a spectacular Space battle being played out in total silence? The result would be boring and lifeless.

Editor: Why not use music instead of 'realistic' sounds?

Sequence Deceased

Alison Bloomfield

Chelmsford, Essex

Me and my brother, after waiting months for it have just

bought *Randall and Hopkirk (Deceased)* Volume 2.

To our disappointment (again), the opening credits still do not have "It's all right Jeff, Jeanie can't see or hear me, nobody can, only you Jeff, only you" that's echoed by Marty. This has always been such a classic start, which I remember from when I was young. Please can you tell me why it's no longer part of the start of the programme. The only proof we have that we didn't imagine it is the audio cassette tape on which my brother taped the beginning years ago... which isn't exactly the same, is it?

I want it back!

*Editor: It was when ITV regions started screening *Randall and Hopkirk* again in the 1980s that the sequence you mention 'went missing'. A possible explanation is that these prints were those made for the US market and had, for some reason been edited. If we can find out more, we'll let you know.*

Coronation Who

Martin Spellacey

Bridgwater, Somerset

It is good to see the repeats of *Doctor Who* back on our screens after so long, and I am pleased that the BBC have decided not to schedule them against *Coronation Street* as they have done previously. Believe it or not, I actually enjoy both programmes and now it seems I can still get my weekly fix of inane gossip, bland drama and farce and then switch over and watch *Coronation Street*!

Tasha

Elaine Cottam

West Bridgford, Nottingham
As a regular reader of TV Zone and, more recently, *Starburst*, I would like to ask what the chance was of there being an interview with Denise Crosby. It appears that most, if not all the rest of the cast have been interviewed. Indeed, Michael Dorn is on his second!

On the subject of *Unification* Pts 1 & 2, I hired the video a couple of weeks ago. What a disappointment it turned out to be. So much so that I almost turned off half way through. I'm sure if the writers had thought about it they could have come up with a much better storyline.

This is not *Star Trek* at its best.

Editor: We will be running an interview with Denise Crosby very soon. What do other readers think of Unification?

BBC

Neil Munday

Petersfield, Hants

I enclose a copy of a letter that I received from the BBC yesterday.

Dear Mr Munday,

Thank you for your letters of 25 January and 29 February. I am sorry it has taken me so long to reply to you, due to pressure of work recently.

I am advised that, although the BBC does not currently own the rights to show the fourth or any subsequent series of these programmes, we do have this matter under active consideration for the future. We should like to be able to play both *Star Trek* and *The Next Generation* simultaneously, but apart from licence difficulties, we have financial restraints which inhibit us in this matter. Therefore we are unlikely to begin transmissions of the fourth series until 1994. I believe that Paramount Television is currently producing the six [sic] series of programmes in this series but you might like to write to them at the following address:-

Paramount TV Ltd,
23 Berkeley House,
15 Hay Hill,
London W1X 8JB

I am afraid it is too early to say whether we will be transmitting *Deep Nine Space* [sic] in the future as we would always view any material prior to purchasing it. Nevertheless, I will make a note of your comments and suggestions and we will try to bear these in mind for the future.

There is no question of *Doctor Who* being abandoned by the present Head of Drama Series. It can still be an important programme for BBC drama, and when the time is right it should return. However, its popularity over the last few years has waned, with UK audience figures most recently around four million. International sales, likewise, do not offer the same potential as when the series was at its peak.

In a competitive market environment, where BBC Television drama is required to produce a wide range of programmes at an economically viable price, one cannot continue to support a programme of this sort that is not able to achieve a substantial audience.

A decision was taken to rest the programme for an extended period so that when it returns it will be seen as a fresh, inventive and vibrant addition to the schedules - rather than a battle-weary Time Lord languishing in the backwaters of audience popularity. *Doctor Who* is too valuable a property for us to relaunch until we are absolutely confident of it as a major success once again.

Should any future series be independently produced we would ensure that contractually it did not affect our

future ability to generate a substantial income from overseas sales and merchandising opportunities.

I am grateful to you for taking the trouble to write and can assure you that we have the best interests of *Doctor Who* at heart.

Yours sincerely,

Sue McCouough

Viewer and Listener Correspondence

Editor: There's that 'battle-weary Time Lord languishing' phrase again. Perhaps international sales of *Doctor Who* do not offer the same potential because there are no new episodes to market, and therefore encourage purchase of old episodes too. Please note also, Paramount have not yet finished work on the fifth season of *The Next Generation*.

And now, the BBC's official statement on that *Star Trek: The Next Generation* episode...

The High Ground

Ian Willis

Bakersfield, Nottingham

Please find enclosed a letter I recently received from the BBC which you might like to print in a future edition of *TV Zone*.

Dear Mr Willis,

Thank you for your letter of 9 January. I must apologise for the delay in my response, due to pressure of work recently.

I regret that you are annoyed by our decision not to transmit the episode entitled *The High Ground* from this series recently. The situation in Northern Ireland has become much more volatile in the past few months and we felt it would be insensitive to broadcast something which, if not actually espousing terrorism, appeared to sympathise with it in this instance. Thank you for writing to us.

Yours sincerely,

Sue McCouough

Viewer and Listener Correspondence

Trek Speed

Ian T Williams

Kilburn, London

Re this old codswallop correspondence about high speed *Star Trek: TNG* releases. We in this country have never seen an episode of the *classic* series in its original form.

- 1) Because they were all re-cut to have the opening titles before the prologue, instead of prologue first as in the States.
- 2) Because they were all shown at 25 frames per second as opposed to 24 frames per second as in the cinema, as well as stateside tv. An American trekkie would be appalled at the way Bill Shatner's voice becomes a squeaky shriek to the one he

knows. If you want a comparison, buy the *Amok time* CD and compare the pitch of the words 'Space, the final frontier...' etc.

My only experience of the super speed CIC tapes was when I hired *The High Ground* to watch. Despite the fact that it appeared to be over rather quickly, the colours were more natural, and there were no interpolation errors (drag, for the uninitiated) on the picture. CIC are to be applauded for using their more expensive standards converter to enhance our enjoyment.

So, until someone develops another standards converter, which converts at the correct speed, and maintains quality: 'Space the final frontier the search for... voyages of the starship Enterprise, it's a long journey into unexplored... galaxies...'.

Editor: Just recently, it was suggested to us that *The Next Generation* may be filmed at 30 frames per second to ensure better picture definition for video post-production effects work. Now that really is a spanner in the works of the whole argument!

Fantastic

B Mott

Runcorn, Cheshire

I felt I just had to write and say how fantastic I thought issue 29 and the Super Heroes Special were.

All the articles are excellent, I particularly enjoyed the

Avengers piece, the Gareth Thomas interview and the *The Flash* episode guide. You seem to be doing a lot of interviews with the *Blake's 7* cast — good! Cally was one of my favourite characters from the series, so in a future issue, how about interviewing Jan Chappell?

I read in the News section that the BBC won't be making a second season of *Dark Season*. It's a great shame as it was a top-notch series in all departments: writing, special effects and acting.

The new series *Star Trek: Deep Space Nine* sounds very interesting, and I hope to read more about it in future issues.

I was pleased to see you're printing an episode guide for *Beauty and the Beast*, but please, in the future, could you finish featuring other shows before starting another one. You've still got to do the rest of ST:TNG season five, *Red Dwarf V* and season two of *Space 1999*. Could you do a *Quantum Leap* episode guide please? Keep up all the good work!

Editor: The *Trek* and *Dwarf* episode guides were put on hold because the episodes had not yet been broadcast! We also like to change episode guides at 'natural breaks' in order to serve the interests of as many readers as possible. *Space 1999* will return, along with *The Next Generation* and *Red Dwarf*. Once again, thanks for all your letters. Keep writing!

Kirk in *Classic Trek* — faster than we thought?





MICHELLE FORBES

Beaming onto the Enterprise



Michelle Forbes as herself Photo © Mark Dickson

MICHELLE FORBES plays Ensign Ro in *Star Trek: The Next Generation*, and although she is not quite a regular member of the cast, she has already had the honour of having an episode title named after her character, and Ro has even enjoyed a romantic entanglement with Commander Riker. Michelle took time out from her work at Paramount Studios, before filming her third episode for the series, to talk to *TV Zone*.

Michelle's character in *The Next Generation* is a native of the planet Bajora. Not surprisingly, this necessitated the use of make-up to alter Michelle's own all too human features.

"A few things were tried with the nose. But basically it was always the same. They narrowed it down after the first show and it became a little more subtle. My hair is another story. There were many hair styles that were tried. The funny thing about the hair was they tried putting it up with this big thing hanging off it. They tried to darken in my hair line and they didn't like that, so they tried a wig on me,

a very long, very black, very dark one, and they didn't like that so I took off the wig and they said, 'That's it! That's what we want!'. My hair had been sprayed, teased, and pulled up, and that's how Ro got her hair style.

At work on the Enterprise



Opposite page: Michelle Forbes as Bajoran Ensign Ro

"I knew it was a make-up part. In the original script, they talked about eyebrows coming together, that was their idea, and the nose, I guess, came out of that. It was funny because it reminded me of someone I knew. I barely know that it is there. The only time it was uncomfortable was on location at Bronson Canyon, it was hot and I couldn't wear sunglasses because of the nose, and I couldn't wear a hat because of the hair. The sun was just bearing down and my nose kept lifting and they had to keep touching it up and that was the most uncomfortable, but it's part of the job."

"When I first tried on the Starfleet uniform I thought it was great! It made me sit up straight and thought it would be great for my posture, but by the time the day was over, your shoulders were pushed down and you were choking from the collar. But other than that, it was comfortable. It's nothing like wearing high heels and stockings."

Michelle appeared in a minor rôle in an earlier episode of *The Next Generation*, but she has less favourable memories of the costume for that story.

"The costume I wore in *Half a Life* was very uncomfortable. It was made of thick,

heavy wool. The Starfleet uniform jacket in *Ensign Ro* was made special for the shot when I took it off from the front. All other uniforms come off from the back."

Relaxed

"*Star Trek: The Next Generation* is such a fun show to do. And next week I am starting my third episode as Ro, and I can't wait! Everyone is so sweet. It is a relaxed place to work and it is so much fun, and as an actress, how often will I be able to play a soldier? And in Space? The possibilities are endless! Look at Denise Crosby. She died and now she is back. Just like a Soap Opera.

"My favourite character is Jean-Luc Picard. He is great. And, I just found out that Gene Roddenberry fashioned him after Jacques Cousteau, because he is one of the greatest explorers we've ever had. I read that in a magazine that was around the set one day and I thought that was great."

It's clear that Picard is very different from his predecessor, Captain Kirk. Given a choice, which captain does Michelle think Ro is most suited to?

"Captain Picard! Without a doubt. He's aesthetic. He's just along the line of what Ensign Ro would understand. And he drinks tea," she laughs. "I don't think she ever thought she would be part of this crew. It was a duty she had to fulfil to get what she wanted. And being part of it is icing on the cake. I don't think anything scares Ro. She feels completely com-

petent in this world, but always feels like an outsider because she does not know how to deal with people the way people on a starship deal with people.

"Assuming what they have tried do with Ro, I think Ro could actually find a home for the first time and actually be comfortable. And feel that she is able to be part of a group. So I think it would be a good thing for her to stay, whether she knows it or not. She has been trained to take orders so she will, especially if she agrees with them. But I think there will always be a part of a fighter and loner in her. Ro's whole problem is she thinks she knows better. Truth, honesty; she'll stand firmly for what she believes in whether it works against her or not. It's something we should all feel. She's not self-serving and I think that's terrific."

When asked about her level of interest in Science Fiction, she squirms a little, knowing who her audience is. Is she a fan?

"Oh, I hate this question. I'm not, and I always feel so bad," she laughs. "I have and do watch some Sci-Fi shows and am a big fan of *Blade Runner* and Harrison Ford. It was such a great story. And I am a fan of *Alien*, *Aliens* with Sigourney Weaver, and I am excited about *Alien 3* as well. A friend of mine is in it and it makes me really excited about it."

"Sci-Fi is something I enjoy doing now that I'm doing it. It's a lot of fun. I do watch the original *Star Trek*. I grew up with it. I mean you can't live in America and not know what it is or know who the characters are. I have seen the movies;

also, *The Next Generation* too. A friend of mine [Elizabeth Denehey] did a two-part episode last season. We did a soap opera together and we shared a dressing room and became good buddies!"

Generation Gap

Michelle's first episode of *The Next Generation*, *Half a Life*, was about a society which had a fixed, legally prescribed age of death for its citizens.

"I had a great time playing Dara. The great thing about *Star Trek: The Next Generation* is the stories. They're like little morality tales. I did only one scene in *Half a Life*, that was so strong, so clear. It had clarity to grab onto. There was great meaning to the scene and the episode. I mean, what a subject to tackle. I mean, I think so many people have this problem of what happens to the elderly. As Majel Barrett-Roddenberry said, 'I'm very much alive! Why should we push our elderly aside when they get to a certain age, and they just become a bother?' You know there are a lot of us that are very much alive and have a lot to learn at those ages. I think the idea was to show just how wrapped up we get in ourselves and just forget about the elderly and just think of them as a burden. That's just not fair! That episode just touched my heart."

Michelle's character in the story, Dara, was appalled at the prospect of her father wishing to live past his designated day of death.

"Dara was very closed-minded, but it's not her fault. It was forced on her by her tradition. Where Ro is just plain stubborn. She just thinks she knows best."

Ro

How did Michelle go about creating the character of Ro?

"Finding her was easy. When I read the script for Ensign Ro I knew exactly what she was about. I mean, it was good writing and when you have that good writing in a script you can just pick it up and have a clue as to what the character is about."

Questioned on the possible duration of Ro's tour of duty on the Enterprise, Michelle is clearly enthusiastic. "Forever!" she proclaims, adding, "I hope."

"If they offered me a permanent part or even a regular re-appearing part like Colm Meaney, Chief O'Brien, I would jump at it! I would like to call *Star Trek: The Next Generation* home."

Her 'life' aboard the Enterprise clearly calls for some interesting acting techniques to be learnt.

"When Brent Spiner, Data, and I were

A memory problem to solve in the fifth season story *Conundrum*





Above: Ro makes her début in...
the story *Ensign Ro!*

flying the ship, we just make hand movements across the boards and you have to touch them lightly. Brent told me my first day that 'If you touch the panels too hard they make a thump noise'. Brent's a pro at it. His hands just fly across the boards and he's just great at it."

If Ro stays on the Enterprise for any length of time, will the character develop?

"I think she will mellow out. But not too much I hope. I like the edge she has. I think Ro will do some healing and she won't think she has to fight the world and I think she will start trusting people more. I mean, she trusted Picard in the end, didn't she? Those changes wouldn't hurt Ro at all."

And it will certainly do no harm whatsoever to the dramatic quality of *Star Trek: The Next Generation* if Michelle Forbes and Ro stay aboard for the rest of the 'ongoing mission'.

Mark Dickson

Below: Michelle Forbes's first story, *Half a Life*, touched her heart



STEPHEN GREIF

Sometimes the Villains Get the Best Lines...

BLAKE'S 7

"I think because Stephen is a heavy and could put the fear of God into people, that was probably what he brought to the part," remarks Jacqueline Pearce, who played Servalan in *Blake's 7*. The man she is referring to is her former co-star Stephen Greif, who for the first season of *Blake* played Travis,

the archetypal villain in black who pursued Blake and his companions from one end of the universe to the other.

While many television viewers (as well as a large number of casting agents) tend to think of Greif as a villain, the classically trained actor is quick to point out that his range of talents is much larger than

most people realize.

Greif began his training at RADA, at the same time as the man who would one day play Blake, Gareth Thomas. The two actors, a few terms apart, both moved on to the Royal Shakespeare Company in the late 1960s. "I was very lucky," remembers Greif. "I won most of the prizes that year, and was awarded two by John Gielgud who came and judged and awarded the prizes. He said some nice things, and I thought it would be a good idea to go to the RSC. I was with them for about a year to eighteen months."

Greif went on to Stratford, where he understudied the lead actors, and eventually wound up at the National Theatre, under the leadership of Laurence Olivier. After a string of successful plays including *Saturday, Sunday and Monday* and *Long Day's Journey Into Night*, Greif left the National in 1973. "I did non-stop television and films for a year, went back to the National, left there in '75, went off and played Eddie Carbone in *View From the Bridge*, had very good success with that, did more theatre, including a production of Neil Simon's *The Gingerbread Lady* with Elaine Stritch. After that, more telly came along, and I was offered leading roles, which was very nice. I seemed to fit into a slot which was quite pleasant: playing mysterious international villains. A lot of television came my way, and I was very lucky."

Auditioning for Travis

In the midst of a long string of television parts came a new Science Fiction series called *Blake's 7*. Greif's casting as the villainous Travis, he recalls, was almost accidental. "I was doing a very successful comedy series for the BBC with Robert Lindsey, called *Citizen Smith*. Robert Lindsey disowns that series these days, I have to tell you. Anyway, we were doing this, and I was playing the East End owner of a pub, a nice sort of character, not a nasty or heavy one, and Paul Darrow was in the canteen and he said, 'They're looking for this chap in a new Science Fiction series,' and he thought that I should do it. I didn't know anything about it, so we got

Stephen Greif





Villainous duo, Travis and Servalan



A moment of surprise for Travis



Another surprise, held by Blake!

in touch with the producer, I went in to see him, and he offered me the part. Don't forget, *Science Fiction* at that time... we had *Doctor Who*, but by that time it had become a regular sort of Saturday show, everybody basically knew what it was all about and there weren't any real surprises, except maybe for a change of Doctor once every four years. *Blake's 7* had come out at a time when *Star Wars* had just come out, so there was a lot of interest, and it was something rather new. I enjoyed it, and it took off, getting a rather good audience."

Although Greif enjoyed playing the rôle of Travis at first, he eventually discovered that it was somewhat limited. "I rather liked playing this sort of black-and-white character with the strange patch, who kept trying to catch Blake. We had a lot of fun with it. Gareth and I were friends, Paul and I became friends, and the rest of the cast were all very nice people. We all got along very well, and it was a fun show, although I personally couldn't see where it was going for me. I could see where it was going to go for the show, because it had already established itself, and the second series seemed inevitable, but I couldn't see where I fitted in. It seemed to me that at the end of every episode, I kept saying, 'I'm going to get you Blake!' and that got very boring. I had already said it about five times, and I didn't want to say it anymore; really very predictable. Travis was a predictable character anyway, we all knew. Sure, the surroundings for each episode might change, but the objectives remained the same. As I got each script, at the end of it was the inevitable 'One day I'll get you!'. I found that a bit tiresome."

Travis on Servalan

Many of Greif's scenes in *Blake's 7* were recorded with Jacqueline Pearce. "She was a jokey kind of girl, and she played it jokily. I think both of us could have injected a little more humour into the parts, possibly on reflection we were a little too serious. We played it a bit black-and-white, and we had a bit of fun. She was a good girl, and I liked her."

The Wounded Enemy

Greif's influence was further reduced by an unfortunate accident he suffered towards the end of the show's first season. "I'd broken my Achilles tendon playing squash, and it took about four months to get it back together again. I don't know if you know what it's like to break an Achilles tendon, but it's horrible because you have to learn how to walk again, and it's very frightening.

"We had done the pre-filming for episodes twelve and thirteen, when I had my accident, so I never got to be in the studio. I only had a little bit of studio work for those episodes, so you only saw me and Jacqueline Pearce from the waist up. They got a chap who walked around a bit flat footed as me, and I then came in later to dub over the lines. It was rather amusing. You wouldn't realize it unless you knew, because most of the stuff was done on film way back at the beginning of the year."

Travis with a mutoid (don't ask what that is, you wouldn't want to know)



By the end of season one, Greif had decided that he would not be returning to the programme, although the circumstances of his departure are now a bit fuzzy. "I remember that they weren't sure, and then they offered me eight, and then it was going to be ten, and I think it might have ended up as eleven out of thirteen episodes. I said that I really wasn't sure about it, and I would want to have some discussion about the scripts to see where the character was going. I felt that I should do that, otherwise it would just become another run-of-the-mill job. I had some meaningful dialogue with the producer, and then a film came up to do with Ian McShane in the south of France, and I wanted to do that very much. I had lost a wonderful series when I broke my Achilles tendon, then this film came up, a very good part, and I thought, 'Well, this will compensate for the other thing'. I told Maloney that if he could fix the two of them — if I could do the film and the series — I would do it. The film would make the series bearable, providing we could have talks about the scripts. He said he couldn't fit it in. His filming dates clashed with my filming dates, so I said 'Bye', and that was the end of that. I went off to Nice to do this film, had a wonderful time, and it went to number one in the ratings. Twenty million people saw it; a phenomenal success. *Blake's 7* went on without me to a second, third and fourth series, as I knew they would."

Travis Two

After Greif's departure, the rôle of Travis was re-cast with actor Brian Croucher. Did Greif ever feel the urge to see one of his replacement's episodes? "I think I fleetingly saw one of them. Any actor would be lying if he said he didn't take a sneak preview of what the other actor was doing. I think that given the restrictions that Brian was under, it was okay. I just felt that it was an impossible task to ask somebody to duplicate the rôle. Why not just kill the character and bring in somebody else? Or why not say that Travis had undergone plastic surgery and

was no longer called Travis? They even had him wearing an eye-patch as well! Not fair to Brian. I believe he was a success, and that's pleasing, because he's a nice guy. It was a difficult set of circumstances to work under."

Life after Blake

After leaving *Blake's 7*, Greif returned to the National Theatre to play Biff in *Death of a Salesman*, a rôle which he had coveted for some time. He also appeared in the well-received *Life and Loves of a She Devil*, playing the eccentric Dr Ghengis; a rôle that was far removed from the villainous Travis. "The reason I wanted to do it was because I thought that

A moment of triumph for Travis



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he was a kind of oddball, weird, laid-back Californian character, very adept at his job, who had before him the most extraordinary challenge that any man could have: to transform one human being into another. I just wanted to play him as an oddball character, a bit like Carl Sagan, and I rather liked that idea."

Over the last few years Greif has continued to work both in stage and television. Recent projects have included *The Gravy Train*, *Zorro* (for American television), *About Face*, *Rab C Naisbit* and *Birds of a Feather*.

Naturally, he continues to get offered darker rôles, but the prospect no longer disturbs him. "The fact of the matter is that I've always been given villainous parts and I will always be given villainous parts. There's no way around it. I was exceedingly dismayed for a long time, and I turned down many television rôles, including some seven or eight series, in which I was asked to play villains, continental heavies or whatever. I suddenly realized that at the end of the day, that was what I was going to be asked to play, so why fight it? It was either get out of the business or earn a living doing what people asked you to do."

Joe Nazzaro

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TOMB EXHUMED

MORRIS BARRY directed three *Doctor Who* stories; the two Cybermen stories *The Moonbase* and *The Tomb of the Cybermen*, and *The Dominators*. His first chance to see *Tomb of the Cybermen* since its first broadcast was at BBC Video's Press preview. It was there that Morris Barry discovered that part of an interview he had conducted for BBC Video's Cybermen special release was at the beginning of the tape: "Well, they did warn me right at the last minute that they were going to stick on a bit of me — looking very old and weepy — and seeing your face about four feet high on a big screen, it's a bit shattering. However, I thought the quality of the [*Tomb*] picture, and the sound particularly, was marvellous."

Cast Problems

Morris Barry had previously seen the two surviving episodes of *The Moonbase* and so was able to compare his two Cybermen stories. "After all these years I can sit back and think, you know, somebody directed that at one time but it wasn't me, and I can criticize it, I think, quite dispassionately. And I felt that I did better that way [in *Moonbase*], directing-wise. But it didn't have such a big cast.

"You see, *The Tomb* had an enormous cast really, because there were three lots of people. When you've got so much action and so much running about, you've got to be spot on — you've really got to work bloody hard to get your shots right, for a start. Quite apart from directing the actors — I thought the performances were quite good. I loved Patrick Troughton. It's very interesting to see it after all these years."

On the whole, the story stood the test of time well, apart from some rather obvious effects, but in the rush of making the programme there's often not much you can do. "There isn't really, because always with the *Doctor Whos* you had very little money, and I think the Design department did so marvellously with what they'd got. The only sound thing which I disliked about *The Tomb* was that it was so good you could detect that those steps





Main picture: One of the newly awoken Cybermen pierces its way out of its 'cocoon' Photo © BBC



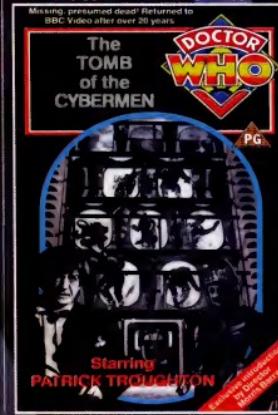
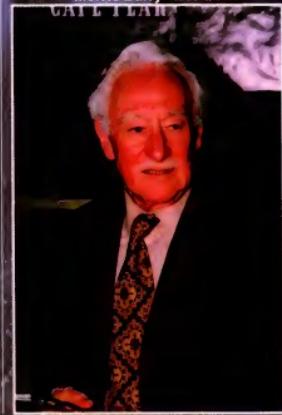
The Cybermen emerging from their tombs is a classic *Doctor Who* sequence
Photo © BBC



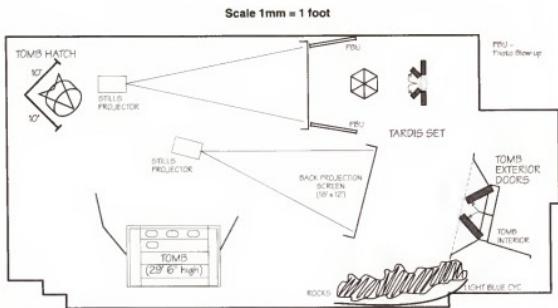
The Cybermats, a metallic lifeform controlled by the Cybermen
Morris Barry Photo © Payne

Photo © BBC

The cover of the BBC Video



Exclusive introduction
by Director
John Nathan-Turner



Schematic representation of Ealing Film Studio 2, used for the filming of *Tomb of the Cybermen*. Note that the TARDIS set consists of two photo blow-up walls and a projected picture of the scanner area

were simply hardboard or something like that and when the Cyberman broke through what should have been a metal thing it was obviously plywood. But I think they did marvellously.

"You see when a director comes to *Doctor Who* you've got so much back-up

from other people — you've got Design, you've got Special Effects (Visual Effects as they call it nowadays) and a whole multitude of people, and if you don't know how to do something, as I didn't in *The Moonbase*, [in that] the Cybermen had a [laser-type] gun and it had to deflect or be

seen to deflect over the Moonbase and so I said, 'How the bloody hell do I do that?' and they said, 'Oh, don't worry about that, just tell the labs to do it, and they did. And so I just sent off the film and the labs came back with the whole thing. Actually, it's not very obvious, it's all over in a flash, but you do see the beam go away in perspective and then go up."

Film and Sound

Some of the Tomb interiors, the Tomb main entrance and, surprisingly, the TARDIS interior were shot on film. Does Morris Barry prefer this medium?

"Oh, yes. I think everybody likes film because you've got a chance to have another go. Mind you, of course you can nowadays do re-takes in the video studio. We could do a certain amount of re-takes there — not a lot. If something really disastrous went wrong you'd probably reshoot the whole scene again, you wouldn't just insert, you know, a couple of shots, as one could on film."

Both his Cybermen stories used library music which often only just bordered on the melodic. "When you do one of these

Morris Barry and a member of the production team inspect one of the Tomb sets



series you go into it and they say, 'We've always used this, that and the other and the producer always takes on that sort of thing'. And the thing I didn't like about *The Moonbase* was the background music, or noises. It was far too loud — far too loud. I felt that it was all right on *The Tomb*.

This would have been a particular problem in *The Moonbase* as a point was made as to how noisy the Gravitron was. "That is precisely what I mean. I was worried about the background noise in *The Moonbase*. But I remember distinctly saying to Sound, 'Do we have to have all this the whole time?' and they said, 'Yes, yes, it's traditional with the programme, you've got to have it'. And so I said [grudgingly], 'All right'."

Pace

In analysis, not a great deal really happens in *Tomb*'s story, yet the pace does not seem to slacken. "Yes, I like to think that was due to me. Because the thing I was glad to see in both *Moonbase* and *Tomb* was that it had plenty of pace and it got on with the job, we didn't hang about. And I think that is essential for this type of programme. The trouble is that I tended to put an awful lot of shots in and when you start — I mean, I plan all these things beforehand — when you actually play them, they go like mad. And the camera operators have a helluva job because they think, 'Oh, *****, it's Morris again and he puts in more shots than you can possibly manage.' I think you've really got to push yourself on these sort of Sci-Fi things.

"I think I agree [that not a lot happens]. Even now, having seen it again, I don't think I know what the plot was really. I felt it was very complex because you had three lots of people; Cybermen, Doctor Who's lot and this other lot."

Pulling out the Stops

"As I've said so often before, you've got to pull out all the stops with *Doctor Who* and those types of programmes. Try and vary your shots a bit. Make them interesting, and so on. But as with all television, I don't think you should ever draw attention to your wonderful shooting, no matter how bloody marvellous you think your shooting is. 'The play's the thing', you know, not the camera work at all.

"I think I must have had difficulties to a certain extent with a big set; but then we had a lot of people compared with the other two *Doctor Whos* I did. And they kept on bouncing back... We talk about a tight two-shot, you know, with two people in it, nice and tight. I like to get in

Tomb of the Cybermen Reviewed

Non *Doctor Who* fans must be wondering what all the fuss is about. Surely this is just, after all, yet another old black and white story being released on video.

The Tomb of the Cybermen comes from a period of *Doctor Who* which essentially no longer exists, except on audio recordings. So over the years some of the stories have gained an almost mythic status, and *Tomb* is one of those stories. Thankfully it *does* stand up to its reputation. It is a story with a *Quatermass*-like atmosphere of gloom, doom and the fear of an alien menace.

The story concerns an Earth expedition looking for the remains of the Cybermen, who vanished some time ago. The Doctor arrives on the planet Telos just as the tombs of the Cybermen have been uncovered. The remainder of the plot deals with the power struggles of the humans and the growing menace of the Cybermen as they are woken from their long sleep. That really is the whole plot, but the parts that form it are all gems. The atmosphere of the story is very well maintained and there is no moment where you start looking at your watch. This story is an attention-grabber.

On the whole, the production works well. Thankfully, there are only two moments where the effects are poor. The direction is interesting and dynamic and the basically simple sets used to the full. The cast acts their socks off, and Patrick Troughton gives an excellent performance. This is a Doctor at his best.

So if you want to see an excellent example of Sixties drama, a classic *Doctor Who* story, then this is a tape to buy.

Now for the video itself. Unfortunately, it starts off with an 'interview' with director Morris Barry. It is unfortunate, because he looks like he has been held against a wall at gunpoint and told to say something to the camera, or else... It is quite off-putting, and really not worth the 'exclusive introduction' banner across the video cover. Also, this piece would make much more sense at the end of the video, *after* you'd seen the story, but I suppose that problem only arises the first time you watch the video.

The cover itself is at best only fair. The artwork looks like a touched-up photograph, although I'm told it isn't, and the use of silver writing a nice thought, but probably wasted. Of particular annoyance to *Doctor Who* video collectors will be the fact that the logo on the spine is the wrong way around, making the spine stand out like a sore thumb on the shelf amongst all the previous releases.

For fans of *Who*, the worst aspect of the tape will be the hypocrisy of the blurb. This states that the story was 'lost' and 'missing', when everyone knows that it was the BBC's video-recording section who wiped the original video recordings, and then Enterprises themselves who destroyed all remaining film copies. Tsk, tsk!

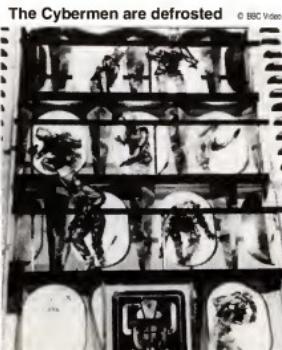
Lauhably, all this self-congratulation by BBC Video will be lost to the general buying public, who couldn't care less whether or not this story has just been found. To them, the story will be just as rare as, say, the first Dalek story, or almost any other release. I wonder, therefore, if they will be prepared to pay £12.99 for 'just another old black and white *Doctor Who* story'?

Finally, a very quick note that on the inside of the video cover is a welcome list of BBC Video *Doctor Who* releases which also lists the adversaries in each story. pity they didn't get someone better informed about *Doctor Who* to write it.

as close as I can. But when you have five people you cannot have one shot on every person who says their line. You've got to put them in a long shot and thin I think I didn't like when I saw it the other day. There was one where I had about five people in a shot and the Doctor was apparently sitting down, and the chap at the end turned to look out of shot and we didn't know who he was looking at until later on, and that was bad on my part, but how I could have done it otherwise I don't know... Pull back and there's a 6-shot but then you wouldn't see anybody, you'd be so far away. It's difficult."

And that's probably the understatement of the year...

Jan Vincent-Rudzki





STAR TREK
Faces of Fire (#53)
by Michael-Jan Friedman
Publisher Titan Books
Price £3.99

Published: 19th March

FRIEDMAN is fast becoming the most prolific *Star Trek* author. Apart from his two solo *Trek*, three *Next Generation* and two co-written *Next Generation* novels, he is also the regular scribe on DC Comics' *Star Trek: The Next Generation* comic-book series. *Faces of Fire* is his latest sojourn into the era of Kirk and company but unfortunately it isn't his best.

It's one of those books you think sounds interesting at first summation — it features Carol and David Marcus, Krueger the Klingon (who would eventually murder David in the third *Star Trek* movie) and lots of political manoeuvres in the Klingon empire. Adding in a sub-plot involving religious cultures on the verge of war and a typically maniacal Federation ambassador — presumably Sarek is the only

half-sane ambassador the Federation actually employ, the rest are all power mad megalomaniacs! — Friedman tries to bolster the book up.

In fact, what we have are two quite separate stories with nothing to link them. There is none of the subtle, and occasional unsophisticated, mirroring of storylines that *Star Trek* books of this sort usually achieve.

The Klingon/Marcus story is the more interesting, if only because we 'know' the cast involved. This adds its own complications. Kirk, Spock and McCoy all know who David Marcus (here aged 10) actually is, which, while in the strictest terms doesn't contradict *The Wrath of Khan*, certainly undermines the dramatic effect of it in retrospect.

This kind of 'Well, now you've got over the shock of the movie so let's see what went before' approach is fine if you're tying up loose plot lines. *Khan* didn't really suggest it had any, and so this book seems rather redundant before it even starts.

The second plot-line, a sort of parallel of the differing religions found in India today, is all in all quite uninteresting and solved very easily. Once you get past the traditional struggling government not telling the entire truth, followed by the desperate rebels not telling the entire truth, you reach the same logical conclusion Kirk's party take half the book to come up with. Of course, it is Kirk's lot that find the solution and not the hot-headed arrogant highly trained Federation Ambassador who really needn't be there.

Michael-Jan Friedman, like everyone, has to have an off-day now and then. *Faces of Fire* is definitely it.

Mark Chappell

STAR TREK
Chains of Command (#21)
by Bill McCay and
Eloise Flood
Publisher Titan Books
Price £3.99

Published: 23rd April

I'VE not come across the work of these two authors previously. This is a bit of a shame because, although not entirely flawless, *Chains of Command* is an incredibly absorbing book, quite difficult to put down. Basically, it starts off quite 'normally' for a *Star Trek: The Next Generation* story. The Federation encounters a race of people who shouldn't be where they are and goes to investigate.

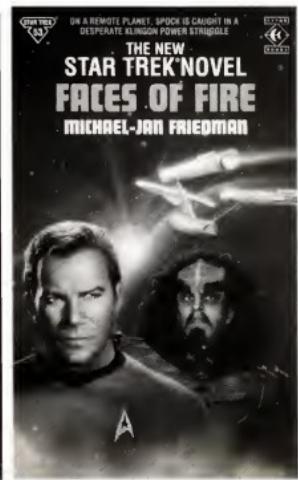
In many ways, the opening reminded me of the rather dire Season Four story



Legacy. There, two opposing human factions were fighting and the Federation observers got caught in the crossfire. *Chains of Command* starts in a very similar fashion, but it quickly becomes apparent that there's more to it than meets the eye.

The basic characters we meet are the human offspring from a long lost colony of humans, fleeing the wars that almost destroyed Earth at the end of the Twentieth Century. They now live as slaves to the Tsetsks, carrying out manual labour until they die. This is all rather odd, as the Avians (unkindly known as Chickens) treasure life more than anything else. How this apparent contradiction grew and how it can be resolved is the main crux of the story and McCay and Flood wring every ounce of intrigue, action and adventure they possibly can out of the situations. However, it never gets too off-pat or predictable. Every time you think a solution is in sight, something else goes wrong and you realise you've got at least another hundred-odd pages to go!

For once, Doctor Crusher plays a fairly major part in the story, as does Deanna Troi, two characters more often than not ignored or miswritten by the novelists in these books. Dr Crusher's sympathetic relationship with the young revolutionary that reminds her of the now departed Wesley Crusher is nicely handled and Deanna's empathic powers are utilized most intelligently. The terrifying mental reaction she gets from the group of slaves who haven't seen a female in years is both alarming and totally convincing. For the rest of the book you join with her in treating the slaves with distrust in case one of them tries to take advantage of her.



A very fine first novel from these two writers and I look forward to anything else they are preparing in the future.

Mark Chappell

DOCTOR WHO

Cat's Cradle: Warhead

by Andrew Cartmel

Publisher Virgin Books

Price £3.50

Published 16th April

THIS is ex-Doctor Who script editor Andrew Cartmel's first attempt at a New Adventures novel, and it is extremely interesting. The book is divorced from the programme we all know, and the two regular characters have developed from what we saw on screen. The Doctor is now a totally unknown quantity, passionately following a mission, and one step ahead of the opposition, while Ace is every bit a grown woman, able to look after herself in the most harrowing situations.

The novel begins in an unusual way; there are no introductory TARDIS scenes, there is no sign of Ace and the Doctor appears in a wood to help a young boy called Brodie disable a security camera which is preventing him from playing there. We are then in a London hospital, where the Doctor visits Shreela (last seen in Rona Monroe's *Survival*), who is dying from an AIDS-like condition brought about by pollution. The Time Lord persuades her to help him in his master plan. Then we are in New York, and find him enlisting the help of cancer-ridden Maria, a cleaner at

the Butler Institute. As the Doctor brings these threads together, we also meet O'Hara, the head of the Butler Institute, and eventually learn of his plans to 'save' Humanity from this dying, poisoned world.

We are a third into the book before Ace is featured, alone in Turkey and on her own assignment to steal an artefact and return it and the unknown contents to England. Eventually she is re-united with the Doctor, and the plot takes a new turn as the battle against the Butler Institute begins in earnest.

Warhead is certainly beyond the range of normal Doctor Who in terms of its exotic locations, the three-dimensional characters, and the adult, very depressing themes it encompasses. It is an ecological disaster story — one can almost taste the filth and fumes of New York — with elements of Stephen King's *Firestarter* thrown in, and the result is a thought-provoking read. The reputation of the New Adventures series remains untarnished...

Richard Houldsworth

The Hitch Hikers Guide to the Galaxy
BBC Video
Two Tapes
Price £10.99 each
Released 6th April '92

WHATEVER your opinion about the *Hitch Hikers Guide to the Galaxy*, whether you think it's hilariously witty or sacrilegious on the altar of the temple of Science Fiction, it's hard to deny that it is a phenomenon — and not just within the limited sphere of Science Fiction, or even that of Science Fiction comedy, or Science Fiction that has been adapted for at least four separate media.

Starting as a six-part radio series in 1978, it spawned a Christmas special, a second series, a trilogy of novelizations (now consisting of five), two record albums — and an appalling single — a television series and a stage show.

The television version of *Hitch Hikers* was first broadcast in 1981, and was immediately slated by almost everyone, although it gained enough viewers to merit two subsequent repeats, and also win an international award. It is always a problem to try to recreate a radio programme in television terms, as there is always either too little or far too much going on. Part of the point about *Hitch Hikers* was that it used the freedoms of radio to produce the sort of Science Fiction that couldn't be realized visually without a huge budget,



in another sense it also did things that were funny because you couldn't see them — imagination time!

The television version did have a larger than average budget, but to be really effective it would have had to be huge, and more importantly the imagination brought to bear by the production team would have had to be gigantic, to compensate for the redundancy of the imagination required for the radio version.

There are many good things in this adaptation however: Simon Jones is wonderful still in his lead rôle as Arthur Dent, and Mark Wing-Davey does his best, acting with a prosthetic extra head which occasionally manages to move, plus a third arm (a prime example of a good throwaway joke on radio — 'Put it there... and there... and there...' — which ends up as a pain for the actor on television). Even David Dixon is an appealing Ford Prefect, although purists might have preferred the rather more acid and world-weary Geoffrey McGivern. As for Sandra Dickinson, well, OK, most of the criticism is justified... Peter Jones, of course, in reprising his rôle as The Book, is doing exactly what he did on radio so there can hardly be any criticism of that.

Most of the key scenes are there and untouched, and the moving finale to the whole thing, with Nat King Cole's 'It's a Wonderful World' et al, is as effective on screen as it was on loudspeaker. The only mystery is what the 'previously unseen material' on the tape is. BBC Video were unable to tell us, but no doubt readers will write in and tell *TV Zone*.

Andrew Martin



BLAKE'S 7
Volume 17
BBC Video
Price £10.99
Released: April '92

TAPE 17 is arguably the jewel in the crown of the series, comprising the two episodes which are regarded the most highly by the majority of enthusiasts. A detailed breakdown of the plot would only spoil the enjoyment of the viewer. Suffice it to say that *Children of Auron* begins with revelations from the past of both Cally and Avon which spark a debate setting the scene for both this episode and the following *Rumours of Death*.

In *Children of Auron*, Avon's plans for revenge are delayed by the machinations of Servalan, who launches a pathogenic attack on Cally's home planet. As ever, there are a number of priorities on Servalan's agenda, principally the capture of the Liberator, but also the elimination of the crew, sterilization of a dissident populace and, this time, a more personal motive. Jacqueline Pearce is in top form in her dealings with her subordinates and Jan Chappell enjoys the limelight in a dual rôle as Cally and her twin sister.

Unsurprisingly, Servalan fails in her chief aim, but the events which lead to the denouement involve a number of subplots which bring out very cleverly the motivations of the various supporting characters. Further credibility, and a little piquance, are added by the fact that this is

the one story in which there is no clear winner; all sides are thwarted, and their costs are high.

And so to this reviewer's personal favourite of the series, *Rumours of Death*, which contains perhaps the deepest insight into the complex personality of Avon, penned by the redoubtable Chris Boucher.

From the opening scene, characters and situations are seldom what they seem. In terms of plot, Avon embarks on his mission of revenge, a mission which is to have quite unforeseen and far-reaching consequences — it may be that Boucher wanted to convey the dangers inherent in allowing the emotions to lead. Cally's pacifist sparring with the rest of the crew continues, giving the opportunity for some sparkling dialogue.

The Liberator crew become embroiled in a rebel attempt to oust Servalan's regime as the new President of the Federation. There is a good deal of dramatic action, but this is secondary to the powerful interaction of the major characters — for the first time we see the unexpected physical attraction between Avon and Servalan. We also experience the betrayal which explains Avon's distrustful, and ultimately neurotic, nature.

The story is a brilliant mixture of the conflicting principles of altruism, self-interest, love and trust, and it cannot be recommended highly enough.

Volume 18

Tape 18 begins with *Sarcophagus*, an exotic episode written by Tanith Lee, which contrasts agreeably with the human action/drama of the previous episodes. The Liberator encounters an alien artifact in deep Space, which results in a struggle by the Liberator crew to prevent the rebirth of an alien being of considerable psychic power. A strong attempt is made to convey the culture from which the alien originates — a race which cannot 'die' as such, but remains trapped and aware only of the passage of time until a method can be found to live again.

The story begins with a bizarrely surreal parody of the principal characters and the part they will play in the unfolding story. Unfortunately, the plot then follows a fairly predictable Sci-Fi staple as the alien slowly infiltrates and attacks the Liberator crew, neutralises Orac and Zen, and finally meets its match. Once again, Cally is the focal point for possession, which allows for some strong interplay between her character and Avon. Not quite up to the standard of the preceding episode, but still one of the good ones.

Ultraworld marks a full return to Space



hokum. The Liberator picks up readings from an artificial planet, which pique Avon's curiosity. Having approached to investigate, Cally comes 'under the influence' — yet again — and teleports unexpectedly down to the satellite.

It transpires that the construct is an artificial intelligence not dissimilar from *Next Generation's* Borg, albeit in this case there is a central organic 'core' which absorbs surplus body material after the intelligence has been extracted. Avon and Cally are processed in readiness for this fate, which enables Dayna and Tarrant to rush to the rescue. Vila, meanwhile, is skulking aboard the Liberator — as usual — teaching riddles to Orac with unpredictable results — or perhaps not.

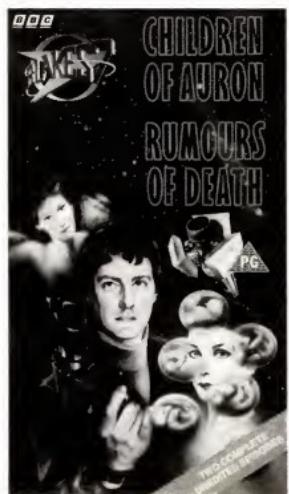
One of the strongest elements of this story is the special effects, particularly the shots in which the Liberator finally breaks free from storage inside Ultraworld; the effects team demonstrate once again that quite remarkable results can be achieved even on a BBC budget.

Conrad Turner

Truckers
Thames Video
Price £7.99
Released: 16th March

TRUCKERS deals with a group of four-inch high creatures, nomes, who live at ten times the speed of humans. To them we appear as lumbering giants.

The nomes, led by Masklin, make their way from the countryside to a department



store. It is populated by other nomes, who group themselves by departments, and give themselves surnames like de Haberdasher. Each group specializes in some skill and guards the secret of their skill.

When Masklin and his group arrive at the store their black box (called 'Thing') comes into contact with electricity and reveals that the nomes originally came to the Earth from another planet. Thing is a navigational computer.

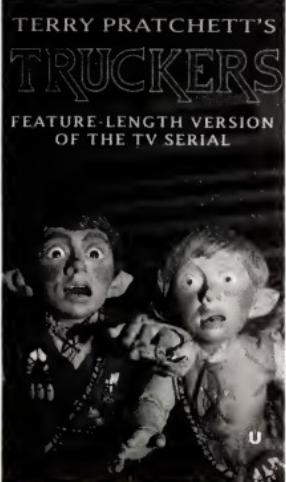
The remainder of the story deals with Masklin trying to convince the Store nomes that there is something outside the store, and that they will have to leave as Thing discovers the store is to be demolished. Thing also tries to tell the nomes about Space, but they have lost so much technology that most of what it says is meaningless. Its aim is for the nomes to find their spaceship and return home.

Thing occasionally imparts information to the audience — mainly at the beginning and end of episodes — in its rather unusual form of grammar. By the way, this is a complete story in its own right, but it is also the first part of Terry Pratchett's trilogy and has an end appropriate to that.

The video has joined up all 13 episodes, sadly losing the excellent cliff-hanger. Although, it probably would have been somewhat wearing to watch more than a few of the original 10 minute episodes with their opening and closing narrations.

The series is beautifully made, a triumph for the stop-motion craft of Cosgrove-Hall productions and also for the script and voices used. Quite simply, this is a gem. Not to be missed.

John Gaze



THE CHAMPIONS Volumes 1&2 ITC Video Price £10.99 Released 27th April

MORE precious tv memories brought into the cold light of the '90s! If *Randall and Hopkirk* faltered at the 'test of time', then *The Champions* flounders helplessly. The episodes in these tapes present us with wafer-thin plots which may well disintegrate at the first sign of a titter from even the most supportive and optimistic viewer.

But don't, whatever you do, dismiss this incredibly naive spy-melodrama-plus-superheroics blend of action. It's yet another irresistible example of that peculiar and unique brand of television — the ITC film series. *The Champions* stands alongside *Randall and Hopkirk* in being head and shoulders above other ITC offerings like *The Saint*, *Man in a Suitcase* and *The Baron* because there's a distinct dash of the unusual in the format. Our heroes, the champions, have been endowed with superhuman powers: they can communicate telepathically; they possess incredible strength; they can jump off plastic rocks... and they wear really smart gear.

The Beginning tells the story of how, during a mission to capture some deadly bugs from the dastardly Chinese (Burt Kwouk), Nemesis operators Craig Sterling (Stuart Damon) and Richard Barrett (William Gaunt), assisted by the widowed Sharon MacReady (Alexandra Bastedo), crash their model plane in the Himalayas and are rescued from death by an ancient, bearded civilization. Actually, it's shocking how helpless and stereotypical Sharon is, and unfortunately, any expectation of superpowers lessening the irritating nature of her pre-feminist 'patheticness' is dashed. Don't you remember Sharon as a real tough cookie? I did...

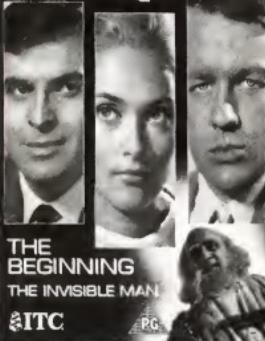
Craig and Richard swagger along beautifully, with Sharon trailing behind, for the other three episodes. *The Invisible Man* features Peter Wyngarde (later to be Jason King of *Department S* fame) as a classy villain involved in a shabby plot to steal gold. Episode highlights are Craig's prolonged underwater battle against mind-melting audio assault, and a classic 'car zooms off edge of cliff' stunt — so common in ITC series.

Operation Deep-Freeze is an outrageous mixture of Antarctic stock footage and dreadful studio 'exteriors'; and *A Case of Lemmings* depicts the Mafia bothering to use a suicide-inducing drug

Resurrected by an ancient civilisation.
Endowed with super-human powers.

STUART DAMON ALEXANDRA BASTEDO WILLIAM GAUNT

the **Champions**



instead of just gunning down their enemies — as if! Craig is, of course, infected... but punches his knuckles against a brick wall to prevent himself from falling from a studio balcony into stock footage of a street.

It's all truly awful, cheap and nasty stuff — but it's worth watching just to see the swanky trio turn to the camera in the beautiful title sequence. However, there are thrills, most of them inspired by nostalgia. For that reason it comes thoroughly recommended.

Be warned, *The Beginning* has been tampered with. Will eagle-eyed *TV Zone* readers spot the difference? Let us know.

Nicholas Briggs

Silva Screen's latest *Doctor Who CD, The Greatest Show in the Galaxy* is packed with engaging, dramatic music. The score's alternation of moving and aggressive passages gives an emotional clarity to the music. The inclusion of some circus 'backing-track' music which should not even be allowed behind a BBC test card is the one fault in a package of musical excellence.







Ace of Wands

Tarot (Michael McKenzie) with Chas (Roy Holder)

All photos © Thames TV

'A Twentieth Century Robin Hood, with a pinch of Merlin and a dash of Houdini.'

THUS the *TV Times* billed the adventures of Tarot, master magician and illusionist extraordinaire, when *Ace of Wands* first appeared on British tv in July of 1970. With no pretensions to be anything other than a rollicking good children's adventure-mystery series, it's still remembered fondly today, even though it lasted for only three seasons and forty-six half-hour episodes of sometimes ham acting and, in the end, creaky and contrived plots.

Ace of Wands was the story of Tarot, a young showbiz magician, played by Scottish actor Michael McKenzie, who shared a telepathic link with his assistant Lulli (Judy Loe), and was aided, and more often than not abetted, by Sam, an ex-con played ably by Tony Selby. Assisted by antiquarian bookseller Mister Sweet, an endearing old fuddy-duddy who roared about on a motorbike, they confronted a host of dastardly evil-doers with suitably sinister names like Madame Midnight, Mama Doc, and Mockers.

Magic

Although many of the stories seemed to have some sort of magical basis, whether

Opposite page: Tarot with Ozymandis the owl and Lulli

it be an ancient curse haunting a London street market in *The Meddlers*, or the quest for a priceless, mystical artefact in *Seven Serpents, Sulphur and Salt*, *Ace of Wands* always tried to keep its platform-soled feet firmly on the ground.

Tarot's 'magic' was of the sort which produces rabbits out of hats, rather than genii out of bottles, and by the end of each story the threat of an ancient sorcery was always revealed as nothing more than a piece of scientific jiggery-pokery, even if

that science was just a piece of sheer nonsense. Indeed, Tarot's magic tricks (taught to McKenzie by veteran Magic Circle member Ali Bongo) were nothing more than a clever means to outwit master crooks, his sleight-of-hand as gimmicky in its own way as Adam Adamant's sword-stick or John Steed's cast-iron bowler.

The show's only concession to the 'supernatural' was Tarot's powers of hypnotism and his telepathic link with Lulli

Mikki (Petra Markham) with her brother Chas and Tarot





Tarot performs magical tricks, with the help of Lulli

(and later her replacement, Mikki, played by Petra Markham); apart from that, Tarot relied more on his wits than on any genuine magic to get him out of trouble. Nevertheless, his adventures soon became a staple of summer Wednesday tea-times.

Psychedelic Cardboard

Ace of Wands is remembered fondly but certainly not for its stories — several of which for sheer triteness could give episodes of **The Tomorrow People** an excellent run for their money — and certainly not for its adequate but never over-the-top cardboard special effects, but for its characterisations and the fact that it was very definitely a child of its time, in this case the trendy early Seventies.

From the psychedelic opening credits and title music right through to Tarot's groovy clothes and platform heels, **Ace of Wands** tried to be so with-it that at times it hurt. Looking at the episodes which remain today one has to wince at the sheer naivety of the show, and the fashions which belong much more John Inman's Mister Humphries rather than Tarot's dashing young man about town, but there's no doubt that it caught the mood of the time.

Tarot, in his ultra-modern penthouse flat and later luxurious houseboat, was the good-looking swashbuckling hero every boy wanted to be, whose far-out threads, Fedora hats and flares were to die for.

Lulli (pronounced Loo-lee) was an emancipated woman of the Seventies with a sizzling line in hot pants, and Selby was already practising the rôle of lovable rogue which he would make his own as Sabalom Glitz in **Doctor Who** some twenty years later. Chas, Sam's replacement in the third series (played by Roy Holder) was that Seventies stereotype, a photographer, and his sister Mikki had — you guessed it — done some modelling work in the past before becoming a journalist (as in **Doctor Who**, merely televisual shorthand for a 'Woman's s-libber'). **Ace of Wands** was just so trendy and up-to-date that it was a serious stylistic *faux pas* not to watch it.

Appeal

The first series was launched without much pre-publicity, but by the second series it was obvious that Thames TV had a hit on their hands. Features on **Ace of Wands** began to appear regularly in *Look-In* and in *Message from Murgatroyd*, the children's page in the *TV Times*, detailing everything from the work of the props department on the show to the skill of the make-up department in transforming actor James Bree from a stiff upper-lipped military man to a doddering old lady in *Sisters Deadly*. The show even received the ultimate children's show accolade of being accorded a page in the grown-up section of the *TV Times*, where McKenzie

and Loe were shown, predictably, modelling the latest fashions.

Apart from its undeniably contemporary feel, one of **Ace of Wands'** strengths, at least in the first two series, was its roll-call of bizarre characters and situations. From the aforementioned Mister Sweet and Ozymandias (Tarot's pet Malayan fishing owl) to genius chessmasters' schemes to turn people into chalk (*The Eye of Ra*), or Chinese masterminds plotting to steal the Mona Lisa (*The Smile*), it wasn't quite **The Avengers**, but had the potential to become a kiddies' cult show... which it did.

But children quickly grow up, especially in the Seventies, and **Ace of Wands** lacked the seriousness to appeal to children in their last years at school: from being required trendy watching when they were younger, it was now a little bit embarrassing and childish. So trendy was it that it found itself unable to move with the times unlike, say, **The Avengers** which, although a Sixties show, was firmly set in a sort of timeless no-man's land.

It's interesting to speculate what would have happened if **Ace of Wands** had been written for adults; it certainly had all the key elements to guarantee a hit show. If it had been written in a more mature and tongue-in-cheek way it could have been a lasting success. But the show's writers — among them **Who** scriptwriters Victor Pemberton, Bill Emms, and Don Houghton, and **Sapphire and Steel** creator PJ Hammond — were clearly writing for children... and it shows. Plots are resolved by scientific gobbledegook which not even a three-year-old could take seriously, and the bizarre characters were portrayed as being so over-the-top that they lost whatever real threat they may have had.

Still, the first two seasons did have some good stories, invariably good acting from the four regulars who had to cope with some ludicrous lines, and some good villains and (refreshingly so — but then this was the liberated Seventies) villainesses.

Nose-dive

It was when Selby and Loe decided to leave after the second series, to be replaced by the brother-and-sister team of Chas and Mikki, that **Ace of Wands** took a nose-dive from which it never really recovered. For a start, Chas and Mikki were never given the chance to become characters in their own right and were regarded (rightly so) as just sub-standard replacements for Loe and Selby's excellent Lulli and Sam.

At the same time the scripts were becoming sillier and sillier, and extremely childish. Apart from the reasonably prom-

ising opening story of *The Meddlers*, about the plans of a sinister property developer (Mister Dove—another evocative name) to tear down a London street market by staging the revival of an ancient curse, the stories became worse and worse, passing through Victor Pemberton's *Sisters Deadly* (let down not so much by Pemberton's script but by lack-luster direction which never for a moment fooled even the most wide-eyed child that the main villainess in the shadows was actually a man in drag) to the truly abysmal *Beautiful People* with the eponymous villains about a frightening as the Harmony hair spray ads they so closely resembled. From a quite good children's adventure

story *Ace of Wands* had now become childish in the extreme.

It's just as well that *Ace of Wands* finished when it did, because otherwise it would, like *The Tomorrow People*, have become a laughable parody of itself. As it is, it's still remembered with great affection some twenty years later.

Viewed now, along with *The Tomorrow People*, *Catweazle*, and the Andersons puppet series, *Ace of Wands* retains a sadly vanished innocence and is one of the last reminders of a more straightforward Children's Television, where children were just that — rather than malicious little Rambo wannabes who follow Mutant Turtles — where Good always tri-

umphed conclusively over Evil, where even if the baddies were shot down they never really died, and where all questions were resolved in one great big reassuring happy ending.

When *Ace of Wands* finished its final run on 29th November 1972, it was succeeded the following Wednesday by a new series which prided itself on removing all the magic and myth from one of our most cherished legends. Excellent though it was in its own way, the gritty, down-to-earth realism of *Arthur of the Britons* proved that British tv's Children's Drama had finally, and irrevocably, grown up.

And it's really quite a shame...

Nigel Robinson

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The Quatermass Experiment

PART TWO

We continue our flashback to Nigel Kneale's pioneering Science Fiction serial, originally broadcast almost forty years ago...

4: Believed to be Suffering

Quatermass and Briscoe examine the reporter's body, which is shrunken as though the tissues have been widely destroyed. They also check the remains of the cactus. Quatermass believes that Carroon is undergoing a biological change, and urges Lomax to begin a full-blown search for him.

In the kidnap car, Carroon is held at gunpoint by a man called Ramsay. The astronaut begins to talk incoherently, and Ramsay orders him to uncover his arm. Victor obeys, and Ramsay is horrified by the deformed limb. In his panic, he causes the car to swerve and Victor is thrown forwards onto the driver. The vehicle crashes.

Victor has escaped the wreckage, and wanders across a bombed site. He rests in the shell of a ruined house.

Cameras are set up outside Westminster Abbey



Briscoe gives Quatermass his report from the examination of the reporter's body. They have discovered a new form of death: the body was broken down into its basic constituents and the energy absorbed. The rocket must have encountered the alien life form in Space, as it floated like plankton. It absorbed two of the crew, and then occupied Victor.

A young boy finds Victor, and leads him away to his favourite hide-out. He takes the astronaut to a cinema, sneaking in through the side entrance, and they watch a Science Fiction B-movie. During the performance a police message is shown, asking the public for information on the missing man. Victor leaves. The boy is found by an usherette without a ticket, and is taken to the manager.

The manager hears the boy's story, and realizes that they have found Victor Carroon. He calls the police.

Victor enters a pharmacy, and the chemist realizes he needs something for

his arm. As he reveals the grey, spine-covered limb the chemist screams and faints...

5: An Unidentified Species

Victor searches through the jars in the dispensary, and mixes the contents of a few he has selected. He then drinks the strange brew...

Quatermass and Lomax have arrived at the cinema to hear the boy's story.

Back at the Rocket Group, Paterson informs Judith and Briscoe that he is resigning because he disagrees with Quatermass's methods. The police ring to tell Briscoe that they have found the aftermath of Victor's visit to the chemists.

Lomax and Quatermass talk to the chemist, who shows them the remains of the dispensary. Quatermass wonders what mixture Carroon was concocting, and the chemist realizes that the brew would have been highly poisonous. Lomax believes he was attempting suicide. Briscoe has another theory: Victor was creating a catalyst to enable a biochemical change to take place within his body.

Later, Briscoe has analysed Victor's mixture. It would have killed any normal human — but Victor's body has not been found. Quatermass surmises that he used Charles Greene's knowledge of chemistry to make the catalyst.

In St James Park, Victor is crawling through the undergrowth. He is half naked, his right arm resembling a mass of vegetation.

A few hours pass. The metamorphosis has rapidly increased — Victor's whole body has now changed.

Quatermass and Lomax are summoned to the park following reports from the keeper of dead birds in the lake. They examine the bodies — they are deformed

bundles of flesh and feather. A thorough search is made of the area, and Briscoe finds some small samples of a moss-like substance moving in the bushes.

The moss is analysed back at the Rockett Group, but Briscoe is unable to classify it as either plant or animal. The scientists realize that Victor is no longer human, and the moss are remnants of his new form.

At Lomax's office, the Inspector discusses a planned BBC outside broadcast from Westminster Abbey which is due to be televised tonight. A drunk is brought in to see him, and he has a strange story. He claims to have seen a monstrous creature, sitting halfway up a wall.

Although most of the remnant samples have died, Briscoe manages to keep one alive. As it slowly increases in size, spore zones form on its surface. Quatermass asks Briscoe to test the dangers of infection on laboratory animals.

At Westminster Abbey, the BBC unit begins the evening's work, and an interviewer prepares to talk to Sir Vernon Dobbs. Lomax arrives at the scanner van, warning that those inside the Abbey are in danger. As the camera pans up to Poet's Corner, it reveals a vast hideous form moving in the arches.

6: State of Emergency

The building is evacuated, and the television cameras locked off so that the creature can be observed.

Briscoe is horrified: laboratory rats and vegetable specimens have been infected by the spores within minutes — no living thing can resist them. Quatermass talks by telephone to Lomax, who reports of the thirty foot monster at Westminster. According to Lomax's description, it seems unlikely that the creature has yet developed far enough to release its spores. There may yet be a hope... They prepare to leave, but before doing so they burn up the remnant with high voltage electricity.

In the scanner van, Quatermass, Briscoe and Judith watch the creature on the screens as it continues to grow. The spore zones are forming; Briscoe estimates that they have two hours at the most until infection begins.

As the emergency worsens, Quatermass is permitted to broadcast to the nation and explain about the situation at Westminster. He tells of the rocket's return from Space, and the creature inside it. He warns that if their plan to destroy it fails, then the Earth faces extinction. He asks for forgiveness.

The army ferry in giant flame throwers by helicopter, and Quatermass advises a swift and sudden attack to destroy the monster. Paterson appears on the scene

and apologizes to the Professor for betraying him; he now wishes to help. He takes a flame thrower and heads down to search the crypt with a group of soldiers.

Some time later, Paterson is in radio contact with the Major. A rustling sound is heard, and then screaming... Quatermass realizes that the creature has penetrated the stonework; their plan cannot possibly work as much of it will be unreachable. Quatermass breaks away, and heads alone into Westminster Abbey.

Briscoe calls for him to come away, but the Professor has a plan of his own. He stands and talks to the deformed mass of tentacles, and appeals to Victor Carroon, Charles Greene and Reichenheim. Judith realizes what he is doing, and brings in the

tape recording of the flight.

The spore zones are almost ready to break open. The recording sounds through the Abbey, and reaches the point at which the rocket was attacked. Reichenheim's recorded voice cries out "Try to fight against it!", and Quatermass urges the minds within the creature to do the same. There is a shrill screeching as the monster begins to thrash about, and the Abbey begins to shake. Responding to the Professor's plea, the minds of Carroon, Reichenheim and Greene turn against the monster. There is a rushing sound, and then it lies still, a mass of dead tendrils.

Quatermass walks from the building and joins the others. He looks up at the night sky...

The creature grows large enough to almost become part of Westminster Abbey



Transmission Dates

1:	10/07/53 @ 20:15
2:	17/07/53 @ 20:25
3:	24/07/53 @ 20:45
4:	31/07/53 @ 20:45
5:	07/08/53 @ 21:00
6:	14/08/53 @ 21:00

Background

The **Quatermass Experiment** was commissioned out of serendipity. In the summer of 1953, the BBC discovered that they had a hole in their evening drama schedules, and urgently needed a serial to fill it. Nigel Kneale, who was at that time working as a staff writer in the children's department, was selected to write the scripts, and he decided upon a new approach: a Science Fiction Horror story.

Kneale was brought up on the Isle of Man, and began his career as an actor, having trained at the Royal Academy of Dramatic Art. Deciding that he wanted instead to be a writer, he joined the BBC at the same time as Rudolph Cartier, the talented producer/director who went on to spearhead all three of the 1950s Quatermass serials. Kneale believes that Cartier was the only man who could have got the projects off the ground, "All he needed to know was that it was practically impossible, and he'd immediately go off and do it!"

Like the three **Quatermass** serials which followed, spread out over a number of years, **The Quatermass Experiment** was a reflection of its time. Kneale was fascinated by the sense of optimism that filled Britain in the post-war period, and was determined to inject a note of pessimism. Unmanned Space flight was an imminent probability, and so Kneale decided upon the subject of manned spaceflight gone horribly wrong — to show man on the verge of boldly exploring a frontier where he is totally out of his depth.

The serial was broadcast live from the studios of Alexander Palace, where ancient cameras (which even then were around twenty years old) ensured that picture quality was fuzzy. Kneale, however, believes that this probably added to the atmosphere of the show. Because of the nature of this last minute assignment, he was still writing the later episodes as the first was transmitted, and with little time to edit them this resulted in some overrunning by as much as ten minutes.

With television still in its infancy, and a limited budget of just £3500, inventive methods and desperation played their part in visualizing the complex script. As the

BBC at that time lacked its own Visual Effects Department, Kneale made the monster for the final two episodes himself the night before the studio. It was basically a pair of rubber gloves covered in vegetation and stuck through a photograph of Poet's Corner. The writer chose to set the climax in Westminster Abbey as it had recently been the location of the Queen's Coronation.

Unfortunately only the first two episodes are held in the BBC's Film and Videotape library. Although live programmes were often telerecorded, a strike within the Corporation meant that the final four instalments were not saved for posterity.

In 1956 Hammer films made their first venture into Science Fiction and Horror with their film version of Kneale's script. Released in the UK with the same title, in America it was known as **The Creeping Unknown**. Kneale was not approached to write the adaptation; the production deal was arranged hurriedly between Hammer and their American backers, who insisted on an American writer and star. Over three hours of television were compressed into a film of under ninety minutes by writers Val Guest and Richard Landau, thus necessitating much editing of the original story. For example, the bulk of material from episode one was disposed of by opening on the rocket crashlanding near a farmhouse, with Quatermass and the scientists arriving by car. There were also numerous other changes; Victor is not kidnapped, but rather taken from the hospital by his wife. He stumbles upon a young girl, not a boy, and when transformed kills a number of animals at London Zoo — thus necessitating extensive filming there. The most controversial alteration is to the climax: Kneale's subtle conclusion of having the minds of the astronauts turning against the alien creature was rejected in favour of the monster (which here resembles an octopus) being electrocuted.

The film had a much larger budget to play with than the televised original, plus the advantages of being recorded, using ample location filming and visual effects. Despite this, the result is inferior. In order to boost the potential sales in the States, Professor Bernard Quatermass was played by American Brian Donlevy. His accent more resembled a 1930s gangster than an English professor. Kneale professes to hating the film, "They turned my poor old Quatermass into a screaming, shouting person. I had no control over it at all." Other roles were filled with familiar British names; Jack Warner (of **Dixon of Dock Green**) entered the police force again to portray Inspector Lomax,

Credits

Professor Bernard Quatermass	Reginald Tate
Judith Carroon	Isabel Dean
Peter Marsh	Moray Watson
Blaker	W. Thorp Devereux
Len Matthews	Van Boelen
Mrs Matthews	Iris Ballard
Policeman	Neil Wilson
Mrs Wilde	Katie Johnson
News Editor	Oliver Johnston
James Fullalove	Paul Whitsun-Jones
Fireman	Colin David
First Journalist	Patrick Westwood
Second Journalist	Dominic Le Foe
Police Inspector	Eugene Leahy
BBC Newsreader	Nicholas Bruce
BBC Reporter	Pat McGrath
Reveller	Denis Wyndham
Sandwichman	Macgregor Ughart
Victor Carroon	Duncan Lamont
John Peterson	Hugh Kelly
Dr Gordon Briscoe	John Glen
Chef Inspector Lomax	Ian Colin
Detective Sergeant Best	Frank Hawkins
Ludwig Rechenheim	Christopher Rhodes
Charles Greene	Peter Bathurst
Louise Greene	Enid Lindsay
Scotland Yard Policeeman	Maurice Durant
Hospital Sister	Stella Richman
American Reporter	Philip Vickers
Indian Reporter	Edward David
Walters	Lewis Wilson
Photographer	Darrell Runey
Ramsay	Jack Rodney
Boy	Anthony Green
Chemist	Richard Cuthbert
Cinema Manager	Lee Fox
Cinemagoer	Janet Joye
Usherette	Bernadette Milnes
'Space Lieutenant'	Keith Herrington
'Space Girl'	Pauline Johnson
Major	Christine Humphrey
Ted	John Stone
Park Keeper	Frank Atkinson
Police Inspector	Reginald Heame
Drunk	Wilfred Brambell
Sir Vernon Dods	John Kidd
TV Producer	Tony Van Bridge
TV Commentator	Neil Arden
Secretary	Josephine Crombie
Policeman	Kenneth Midwood
Cabinet Minister	Keith Pyott
Man in Bowler Hat	Arnold Diamond
Major	Andrew Laurence
Writer	Nigel Kneale
Designers	Richard R. Greenough & Stuart Marshall
Producer	Rudolph Cartier

while Thora Hird, Gordon Jackson and Lionel Jeffries played supporting roles.

It would be another two years before Rudolph Cartier and Nigel Kneale would collaborate on a Quatermass serial again, although in 1954 they did bring a highly successful version of George Orwell's **1984** to the screen. **Quatermass II** arrived in the autumn of 1955, but sadly Reginald Tate died before it entered production. John Robinson was cast as the Professor — the only character from the original serial who was carried over.

Richard Houldsworth



A7 Nor Iron Bars A Cage

Teleplay Alex Ganza &
Howard Gordon
Story By Howard Gordon,
..... Alex Ganza & Ron Perlman
Director Thomas J Wright

Hughes (Michael Ensign), Gould (Christian Clemenson), Trask (Basil Hoffman), Quint (Darryl Hickman), Kipper (Cory Danziger), Anna Lausch (Ellen Albertini Dow)

While Catherine weighs up the pros and cons of moving with her job to another city, two vicious exploitative anthropologists discover Vincent and decide to experiment on him.

A8 Song of Orpheus

Teleplay Alex Ganza &
Howard Gordon
Director Peter Medak
Margaret (Diana Douglas), Duton (Paul Gleeson), Taft (Robert Symonds), Parker (Stan Lachow), Investigator

(Vinny Argiro), Connor (Gary Berner), Lou (Clive Rosengren), Reporters (Neil Reinhold, Stephen Rollman), Customer (Gray Daniels), Cop (William Fair)

A mysterious advert in a newspaper's personal column summons Father above ground, where he is almost immediately arrested for murder and Catherine has to try to save him.

A9 Dark Spirit

Teleplay Robin Bernham
Director Thomas J Wright

Alexander Ross (Cliff de Young), Lindsay Gates (Diana Barton), Narcissa (Beah Richards), Arthur (David Sabin), Medic (David Erskine), Hector Ocalá (Obaka Adedunyo), Coleman (Brett Hadley), Rafael Cruz (Carlos Cervantes)

One of the tunnel dwellers seems to have a curious link with the darker aspects of New York life. As a Voodoo cult arises around Catherine, she finds herself turning against Vincent.

A10 A Children's Story

Teleplay B F Barnett
Director Gabrielle Beaumont

Richard Barnes (Richard Herd), Kipper (Cory Danziger), Naj (Richard Portnow), Ellie (Kamie Harper), Margaret (Nike Doukas), Custodian (Vito D'Ambrosio), File Clerk (Steve Zettler), Deb (Rachel Resnikoff), Receptionist (Laura Mellen-camp), Friend (Frederick Killenscamp), Eric (Joshua Rudoy), Boys (Danny

Campri, E'Lon, Josh C Williams, Matthew Newmark), Little Girl (Elizabeth Harnois)

Foster children are disappearing and when one of them is abused in front of the tunnel dwellers, Vincent asks Catherine to investigate. She does, and discovers a modern day slave racket.

A11 An Impossible Silence

Teleplay Howard Gordon &
..... Alex Ganza

Director Christopher Leitch
Laura (Terrylene), Danny Yates (Chris Mulkey), Laine Keller (John M Jackson), Curtis Jackson (Glenn Plummer), Detective Snyder (Dana Gladstone), Pascal (Armin Shimerman), Sgt Walker (Virginia Watson), Sharon Lewis (Katherine Heller), Maggie (Sue Rühr), Cop (Rick Garcia), Reporters (Richard Braifford, David Matzke, Kate Mulligan), Constanza (michael Lewis), Officer (Phil Diskin)

Corrupt policemen are peddling drugs. A deaf tunnel girl witnesses a murder and Catherine is put on the hunt for corruption at the highest level.

A12 Shades of Gray

Teleplay George R R Martin &
..... David Peckinpah

Director Thomas J Wright
Elliot Burch (Edward Albert), Winslow (James Avery), Mouse (David Greenlee), Mary (Rutanya Alda), Pascal (Armin Shimerman), Jamie (Irina Irvine), Ellie (Kamie Harper), Kipper (Cory Danziger), Eric (Joshua Rudoy), Worker (Kevin McDermott)

When Vincent and Father are buried after a tunnel collapses, Catherine gets her first visit to the tunnels. She can get the special equipment needed to save them, but at a price. Elliot Burch...

A13 China Moon

Teleplay Cynthia Benjamin
Director Christopher Leitch

Lin Wong (Rosalind Chao), Doctor Wong (Vincent Wong), Henry Pei (Dennis Dun), Peter Chang (Peter Kwong), Chang Sin Li (James Hong), Eddie (Jerry Tondo), Bruce (Jeff Imada), Master (Key Luke), Kuo (Phil Chong), Tommy (Leigh C Kim), Tong (Brian Imada), Steven Ito, James Lew), Yueh (Craig Ryan Ng)

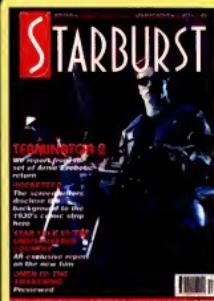
Chinatown's ancient traditions claim an arranged marriage is in order, but when Lin Wong flees to the tunnels with the man she loves, Vincent finds himself up against ninja fighters with a grudge!

Mark Chappell

Impossible lovers, Catherine and Vincent



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